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APRIL 1961

CONTEMPORARY 6 POLISH PAINTERS

GALERIE CHALETTE 1100 MADISON AVENUE NEW YORK

The Galerie Chalette is happy to present the first group exhibition in the United States of Polish painting, an event long overdue.

In the past five years Polish painting has experienced an unparalleled renaissance. Scores of painters have appeared. Their vitality, courage and inventivness have astounded everyone and won acclaim in Poland and internationally.

Virtually unknown in America, Polish painting is well established elsewhere. It has been widely exhibited all over Europe in leading museums and private galleries and has figured recently in most international exhibitions, such as the Dokumenta II in Kassel and the internationale Biennales of Venice, Sao Paulo and Paris.

Despite sudden upsurge and feverish activity, Polish painting has not resulted yet in a «school». There is so much individuality, experimentation and search for new ideas that the organization of a small group exhibition poses a problem of selection. Gierowski, Lebenstein, Stern, Kierzkowski, Stazewski and Tchórzewski have finally been chosen for this exhibit because they exemplify best the diversity of contemporary Polish painting.

Everything that is today began yesterday and will continue tomorrow. And so it is appropriate for an exhibit of contemporary Polish painting to start with the pioneer painter, Stazewski, dean of pure abstract painting in Poland, whom younger painters revere. It is also proper to include Stern, the connecting link between Stazewski's pioneer ideas and those of today's young generation.

Stazewski's work, derived from reason and meditation, embodies the best of twentieth century plastic thinking anywhere. Stern's painting is the essence of the peculiarly Polish, century old pathos and romanticism.

The young generation, springing up from the void created by World War II, has no such roots to cling to. Their vision was born of the chaos spawned by the Hitlerian era and their emotional experience in the cataclysm which devoured their country. Their pictorial vocabulary is one of anguish, pain and sorrow. Their vision of the universe is being restated in terms of the dramatic happenings which impregnated the first two decades of their lives.

The fiercly pointed shapes and slashes of color which erupt and criss-cross each other in Tchórzewski's canvases are surrealist accounts of hell unleashed. Lebenstein's strangely dissected human figures, looking much like an aerial view of the violated Polish earth, seem to lament their own fate. Gierowski's delicate, monochromatic surfaces, broken by dark streaks here and there, are a lyrical prevision of peace and calm returning after the holocaust. Kierzkowski's textured compositions seem to reorganize the chaos into poetic order from humble bits of scrap and blobs of common cement.

And so once again painters bear witness to their time and we understand the significance of their testimony. Speaking in a pictorial Esperanto with light, shadow, color, texture, line and plane as the grammatical elements of their language, they speak to us of things universal and touch our souls.

Where there is communication there is understanding. As Confucius said more than two thousand years ago «within the four seas all men are brothers».

NEW YORK, MARCH 1961

MADELEINE CHALETTE-LEJWA

CONTEMPORARY POLISH PAINTING*

by Janusz Bogucki

The rather complicated state of affairs existing in Polish painting today is difficult to present with proper lucidity without recalling, at least briefly, Polish art in the 20th century. It developed, as elsewhere, on the basis of two schools—Impressionism and symbolism. The first of these trends was represented at the beginning of the century by outstanding artists who were also identified with the Parisian art circle: the subtle portraitist Olga Boznanska (1865—1942), Wladyslaw Podkowinski (1866—1895) and Józef Pankiewicz (1866—1942) a long-term friend of Bonnard.

Certain ties with Gauguin and French art in general were also inherent in the development of Stanislaw Wyspianski (1869—1907) who, together with Jacek Malczewski (1854—1929), should be mentioned as the chief representatives of Polish symbolism.

Attempts to discover and describe essential characteristics common to different artists of one generation is extremely risky. Nevertheless, I do

* Excerpts from a text published by Polonia Publishing House, Warsaw 1958

think I see in the masters of the two above-mentioned main trends evident symptoms of a romantic tendency: an inclination to condense the composition in a picture, an emotional exaltation sometimes turning into pathos. This tendency among the symbolists, for whom restlessness, sensations and imagination was to some extent a natural state, is completely understandable. Yet it is more important that, however discreetly, it also pervades Boznanska's subtle, psychological pictures emerging as though from a mist, the dignified human figures in Slewinski's works, Podkowinski's luminous landscapes, and many earlier works, especially those by Pankiewicz. There is nothing odd in this—the romantic tendency of the preceding century, together with the struggle for national liberation, entered the bloodstream of Polish art only to be reborn in a new form in the 20th century. To a large extent the birth of modern art is likewise linked with it.

Formist art as such began to take shape before World War I, it developed and won distinction only after 1917. This fame was not devoid of a taint of scandal which is easily understandable seeing that young artists appeared before the public (familiar mainly with realistic forms) with works containing elements of cubism, futurism and Expressionism. The bourgeois public was more upset that the works of the Formists were pointedly reminiscent of the then Soviet avantgarde art. Not without some cause were they called «Bolshevik».

In reality they were not as radical in their tendencies as the creators of related trends in western Europe. Striving to consciously compose elements of plastic forms they, nevertheless, wished to retain the actual appearance

of objects and traditional subject matter. Their ambition was to create a new national style by fusing their own creativeness with the traditions of folk art and the old artisan masters.

When the Formist movement declined at the beginning of the Twenties, there appeared on the horizon Post-Impressionist colourism, whose pioneer in Poland was Pankiewicz, head of the Paris affiliate of the Cracow Academy. Pankiewicz's pupils to a great extent also succumbed to the charm of Bonnard's art and upon their return to Poland contributed to the rapid popularization of this new style of painting.

The principal characteristic uniting these artists is the desire to compose the surface of a painting with minute, vibrant patches of clear and bright colours. The sensitivity of an artist's retina and a colour taste trained to experience visually are the foundations of this art. Its most refined masters today are Cybis and Eibisch. The former in his landscapes and still-life studies, with their predominant blue or rust tones, achieves an unusual wealth of vibration, abundant and silver-like in texture. The latter, painting rather transparently, makes use of subtle chiaroscuro effects which lend a particular charm to his portraits by usually surrounding the human figure with a reddish twilight.

The drift toward a new movement in art through geometric forms—discontinued by the Formists—was shortly revived in the works of subsequent, more radical groupings that developed their activity simultaneously with the followers of colourism. Here are the names of these new groups: „Blok", „Praesens", and „A.R." (revolutionary artists). The majority of artists con-

nected with them combined the inclination of a rationalistic construction of form with the cult of modern technique and radical social viewpoints.*
These viewpoints were succinctly described by the slogan then fashionable among the avantgarde artists: „city—mass—machine."
Among the outstanding painters connected with this innovation of the rejuvenated movement was Romuald Kamil Witkowski, Wladyslaw Strzeminski, Mieczyslaw Szczuka, Henryk Stazewski, Karol Hiller, as well as Henryk Berlewi who later left the country to settle permanently in Paris.
The general tendency that linked these artists in their painting was their shift from geometric forms of nature to geometric abstractions. The purest, classical representative of this school in Poland was Henryk Stazewski.
Of the two schools of contemporary art mentioned, the first quickly gained many followers, so that by the end of the Thirties it definitely had a hegemony in Polish painting. The second had a rather limited number of adherents.
Wladyslaw Strzeminski, painter and theoretician, who on the basis of his earlier cubist experiences and the works of such artists as Malevich, Arp and Mondrian, formulated his idea of Unism. Unism was to combine all the values of plastic forms elaborated in past epochs and purged of all extraneous elements. According to Strzeminski a unistic picture was to be

* Besides this there existed a direct contact between the Polish art circle and the Russian revolutionary avantgarde of the 20's. These ties were symbolized to some degree by the creator of Suprematism, Malevich-Polak, who was however firmly identified with the cultural life of Russia. For a certain time Strzeminski worked with him in Moscow and upon his return to Poland with his wife, sculptress Katarzyna Kobro, developed independently the art ideas represented in Russia by Malevich and Tatlin.

completely united with the surface of the canvas and entirely free from disquieting, expressive forms which would separate from this surface or „slide" over it. In order to avoid the appearance of a form through which personal temperament, emotional unrest of the artist is manifested, the creator of Unism suggested to the followers of his doctrine the utilization of an „arithmetic method", an exact mathematical discipline while working on the canvas. This aimed at achieving excellently well-balanced constructions through the unification of shape, colour and space with the painting's surface. Painting within the restrictions of such a rigorous doctrine Strzeminski averred, were not, however, to serve merely esthetic contemplation, divorced from practical social life. On the contrary, this was to be like a concentrate of art ideas, an experimental solution of the problems of form, whose application and development in town planning, architecture and the esthetic shaping of all objects created by man would allow conscious, organized beauty to pervade all of man's life.

In the years 1949—1954 a number of artists continued their own creative work. Some completely avoided participating in official exhibits, others painted and from time to time had a showing of „compromising" paintings. Works that did not comply with official demands were not exhibited up to 1955.

These conditions can not be ignored even in the most summary discussion of the subject since they had a telling effect on the climate for creative work. This influence is perceptible, above all, in the painting of the middle

generation of artists—during the period of „administering" creative work they remained true to modern art—as well as to practically the entire younger generation.

As regards the „moderns", the majority of them shifted their interests from geometric abstractions to Surrealism. Work in isolation, the burdensome cares attending our lives in the years „before Octobre" (1956), and, finally, the threat of atomic annihilation hanging over the world—all this gave birth in the artist's imagination to visions filled with suffering, tortures, fears and irrational disquietude.

The younger generation on the other hand, who during this difficult period had been taught naturalist conventions in the academies had its revenge on socialist realism as soon as it began to falter, by arranging a large Expressionist exhibition in the summer of 1955 during the International Festival of Youth and Students in Warsaw. Even though it arose out of genuine anger and pain, this youthful Expressionism was on the whole rather clumsy and ugly. But in spite of a lack of more enduring qualities which this demonstration could not yet provide, it was almost like a battering ram clearing a road towards the freedom of creative searching, towards a free participation of our painters in the formation of 20th century art.

At last, after the Warsaw Festival exhibit, called the „Arsenal" (after the historic building in which it was held), lively and unhampered exhibitions began to follow one another. The „moderns" came out of the „underground" and revealed their works. Under the slogan of „modernism" painters began to form groups, each of which rushed as quickly as possible to show the

public its latest achievement. There was a great deal of confusion in 1955–1956 during which even an experienced connoisseur had difficulties distinguishing the grain of young art from the chaff of superficial imitations. The young Expressionist front soon fell apart into smaller segments inclining towards various trends of modern art. Thus the difference between the „young" and the „moderns", so clear in 1955, disappeared. As a result of such universal, rapid and turbulent changes the picture is only now becoming clear in its entirety. Roughly speaking, one could present it thus: the most conservative wing is composed of colourists faithful to their craft. The persistent vitality of the broad Post-Impressionist movement seems to be a peculiarly Polish trait. Its masters today no longer feverishly influence the remainder of Polish painting but rather restrain its innovative desires. They themselves, however, continue to create works astonishing in their freshness.

Let us now turn to the group of „moderns". It continues to be headed by Henryk Stazewski, worthy artist and today's practically only representative of geometric abstraction. It must be admitted that this most rationalistic art trend never had many followers in Poland. Even Strzeminski was not faithful to it at his easel. Today it is rather difficult to find a „pure" abstractionist among the young and middle generation of artists.

Jonasz Stern „geometrizes" more intellectually than Wlodarski; he is a master of the palette especially in a mutual penetration of skillfully executed plane and colour. In the 50's however he betrayed a definite interest in Surrealism.

Kantor, as both artist and stage director (creator of the avantgarde theatre „Cricot 2"), an art leader full of initiative, is now the best known of the circle of Polish „moderns". Nearly a decade of his creative work, lasting up to 1956, yielded relatively few canvases in which geometrical semi-abstract forms are combined with visions of zoological mechanical monsters or man-like machines with dramatic expressions and full of anguish. Since 1956, after his stay in Paris, Kantor became interested in Tachism and became the first exponent of this trend in Poland. His own Tachist style, in accord with inclinations revealed already in his former works expresses itself in a tendency to dramatic visions and rapacious forms. Tachism nevertheless is today finding a certain number of followers among artists of the younger generation (for example, Teresa Rudowicz, Karol Pustelnik and Marian Warzecha).

Jerzy Tchórzewski, settled for some years now in Warsaw, is, nevertheless, connected through his art with his native Cracow environment. The tempestuous form and quality of emotional expression link Tchórzewski, as in the case of Brzozowski and Kantor, with the traditions of Cracow art reaching back not only to the period of Formism but also of symbolism. Tchórzewski's paintings may be described as semi-figurative Expressionism. Semi-figurative because he does not really paint people, trees or clouds, but man-like, plant-like or zoological forms and also the relations of space, current, light, explosions of matter in which a powerful imagination combines with great sensitivity to the richness of nature's phenomena. The combination of this

subtle sensitivity with the force of passionate and pathetic expressions constitute the singular characteristic of this painter's works who already today is one of the most independent and outstanding personalities in Polish art.

Jan Lebenstein, a creator that hails from the Warsaw environment is also one of the most original painters of the younger generation. He paints strange human figures of such simplified shapes like that of a child's drawing, with concentrated expression sharpened by the combination of radical simplicity of form with the subtle and lavish refinements of a painter's material. These sad, suffering creatures remain locked in a compact space devoid of perspective and overgrown with mould.

This brief description of the most active individual artists among us today which partly concerns painters from Warsaw, Lódz or Poznan, is primarily a characterization of the Cracow avantgarde environment.

As regards the Warsaw circles, besides the artists already mentioned, as for example the „classic" of geometric abstraction, Stazewski, or Wlodarski, Tchórzewski and Fangor, we should also mention the ardent apostle of modern art, Boguslaw Szwacz, who works on the borderline of abstraction and Surrealism, and Stefan Gierowski, the subtle colourist whose non-objective paintings with their transparent, free atmosphere, are today the most outstanding examples in the category of peinture informelle.

in Lódz and partly in Katowice there is a rebirth of activity among a group of painters partly linked up to the tradition of Strzeminski. To the fore at present in Lódz are Stefan Wegner, Stanislaw Fijalkowski and Lech Kunka,

while active in Katowice is the „St-53" group of talented young plastic artists.

The remaining larger centres of art, Poznan and Sopot on the seacoast, are at the moment not very crystallized. Wroclaw seems to be more active. Here in the most difficult years of compulsory socialist realism came into being the dramatic and tragic art of the now deceased Expressionist Waldemar Cwenarski. It undoubtedly constitutes the most mature work of youthful Expressionism which appeared as a mass phenomenon a the afore-mentioned Arsenal exhibit in Warsaw.

This has been a brief and rather sketchy review of the most outstanding or most characteristic creators of the middle and younger generation of our painters. This review, it must be admitted, is rather haphazard but it cannot be easily remedied. The work of the artists since the return to freedom in creative seeking has had too short a span, their searchings (especially of the young artists) have been too often carried out blindly, without a proper knowledge of the state of world art. Thus it is difficult to give a clear picture of the alignment of groups and directions in Polish art today.

It seems, however, that even this scattered and chaotic picture of the whole, a picture of an art that is restless, dramatic, often inclined to the expression of painful emotional content is not so very accidental. A historian of our times will notice in it with greater clarity than we can today the deep ties of this art with the difficult experiences of our present life and also with the national current of the traditions of Polish art.

STAŻEWSKI

Henryk Stazewski. Born 1894 in Warsaw, Poland. Lives in Warsaw.

Painter, designer and critic. Studied at the ACADEMY OF FINE ART in Warsaw 1914–1920. Together with Strzeminski, Kobro and others founded the avant guarde group BLOK and became chief editor of the BLOK review which maintained a close collaboration with other avant guarde reviews such as DE STIJL, FARBE UND FORM, DER STURM etc.
Visited Paris in 1925, met Mondrian, Van Doesburg, Seuphor and Arp and became their lifelong friend. Returned to Poland the following year and organized the group PRASENS which gathered together plastic artists as well as architects of the avant guarde school. In 1927 when Malevich came to Poland, Stazewski became his friend and collaborator.

In 1930 he was instrumental in organizing the REVOLUTIONARY ARTISTS group in Poland. Abroad he joined the CERCLE AND CARRE and ABSTRACTION CREATION and exhibited regularly with these groups. Previously he had also exhibited in two New York exhibits which were held in 1927, the INTERNATIONAL EXHIBITION OF THEATRICAL DESIGN and the MACHINE AGE.
After the second World War Stazewski participated again in all major exhibitions of Polish art at home and abroad. In 1957 he was represented in the exhibition THE PRECURSORS OF ABSTRACT ART IN POLAND at the Galerie DENISE RENE, Paris. In 1960 he figured in the exhibition CONSTRUCTION AND GEOMETRY IN PAINTING at the GALERIE CHALETTE, New York.

1 Blue Mosaic. 1959/60
Wood on masonite, 13 x 19⅛"

2 Composition with Blue and Yellow. 1960
Board on celotex, 15⅝ x 19⅝"

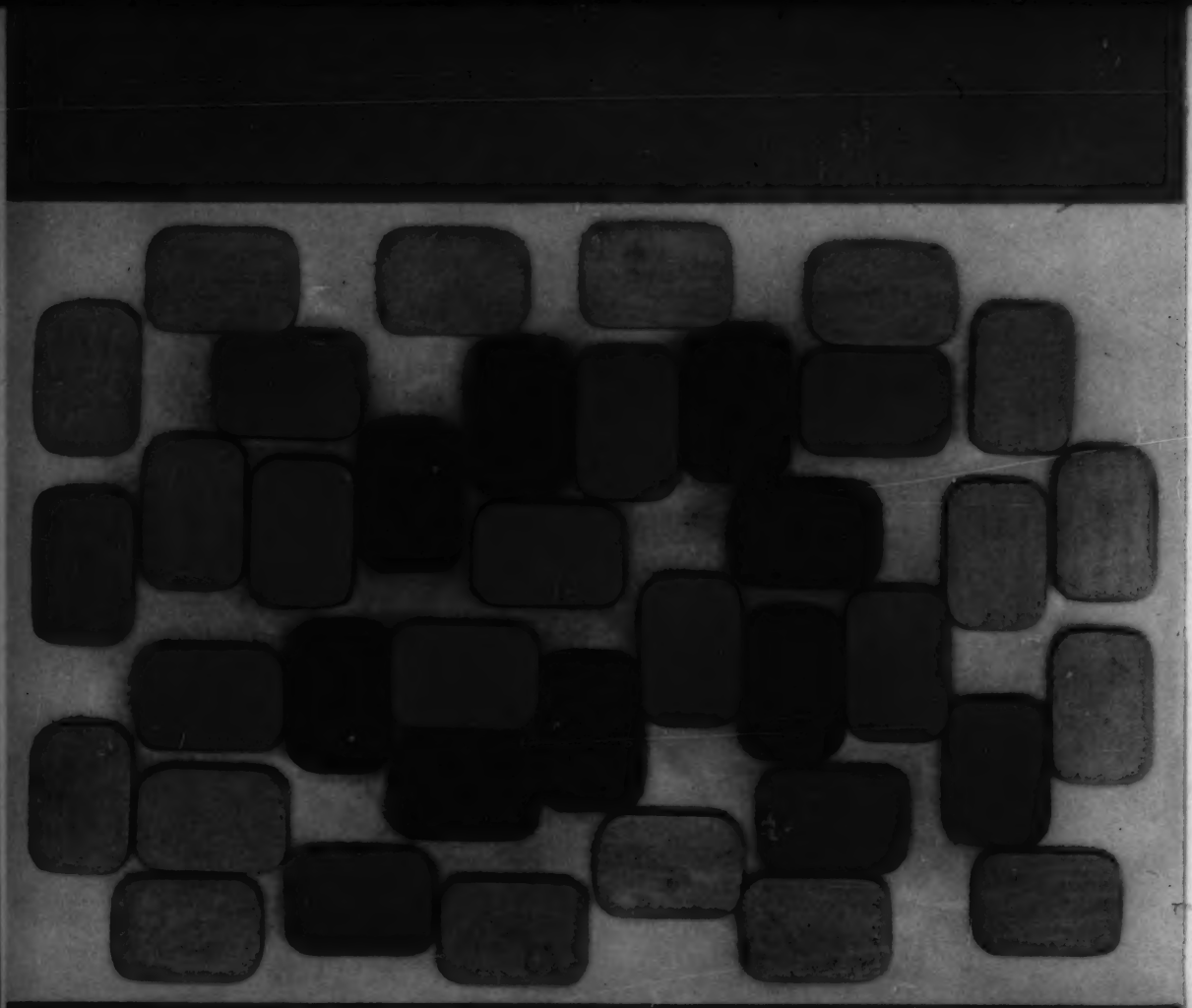
3 Abstract Composition No. VII. 1958
Wood and masonite, 11½ x 16¼"

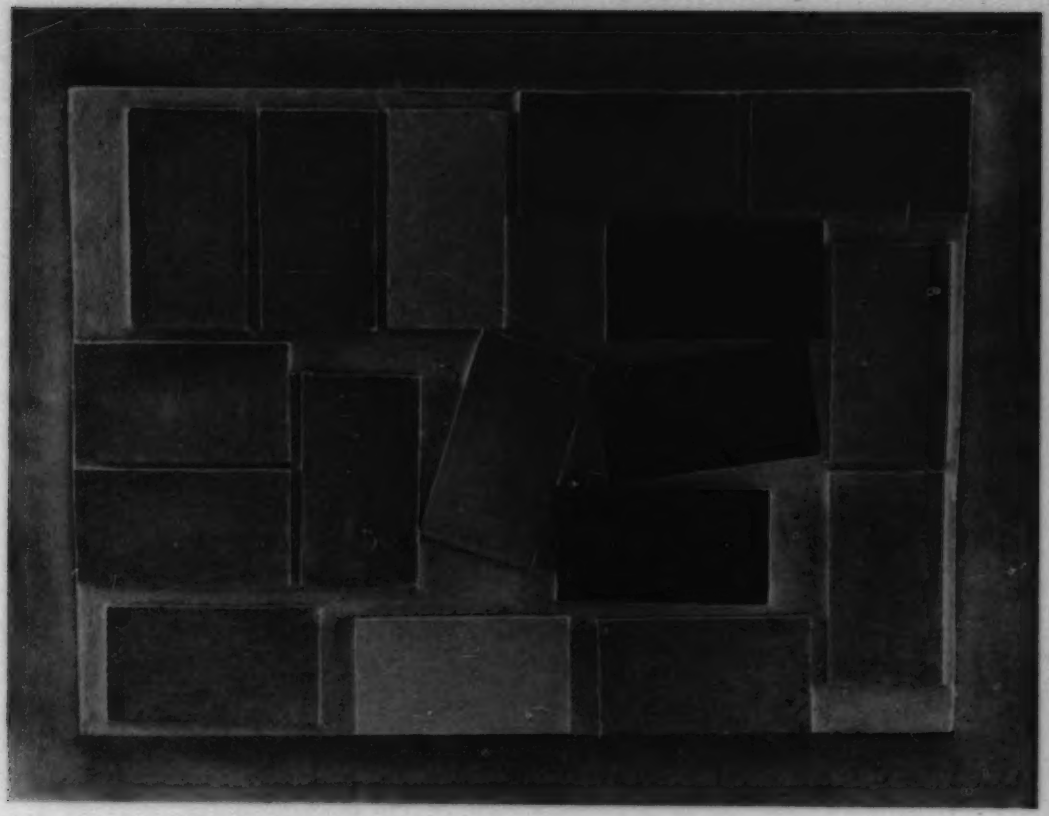
4 Red Relief on White and Gray Ground. 1960
Wood and celotex, 27¾ x 20¼"

5 White Relief. 1960
Wood on corrugated board, 21 x 14½"

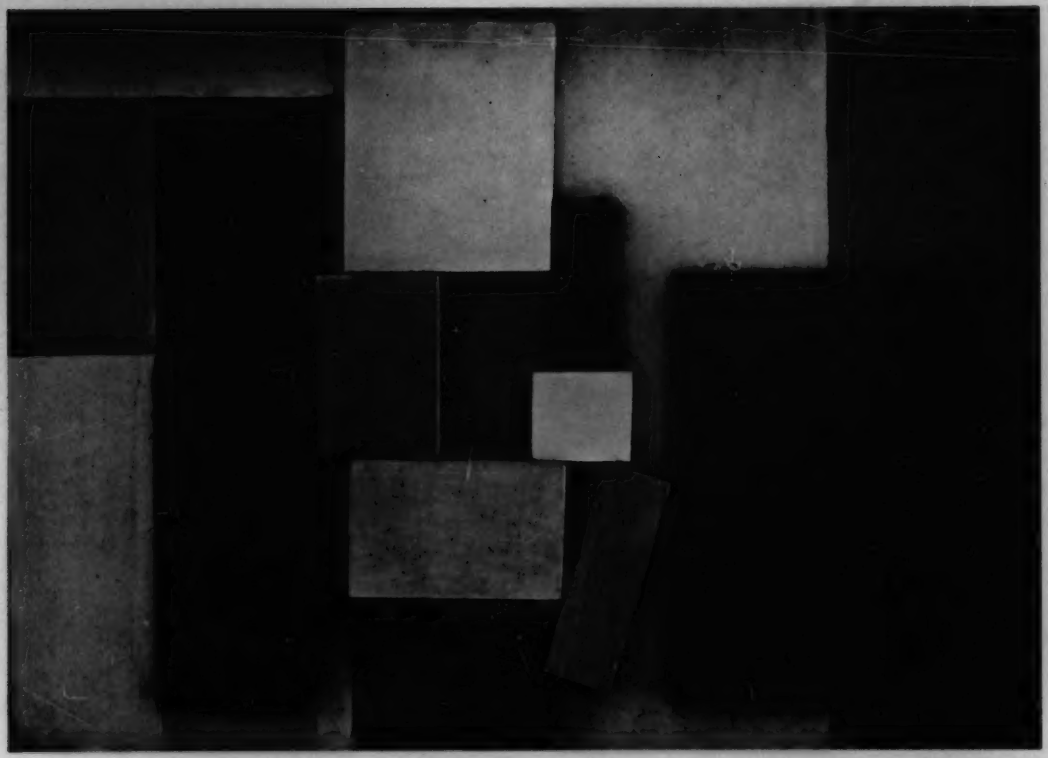
6 White Rythm. 1960
Wood and celotex, 22⅞ x 12¾"

7 White and Gray. 1960
Wood on celotex, 16⅜ x 11¾"



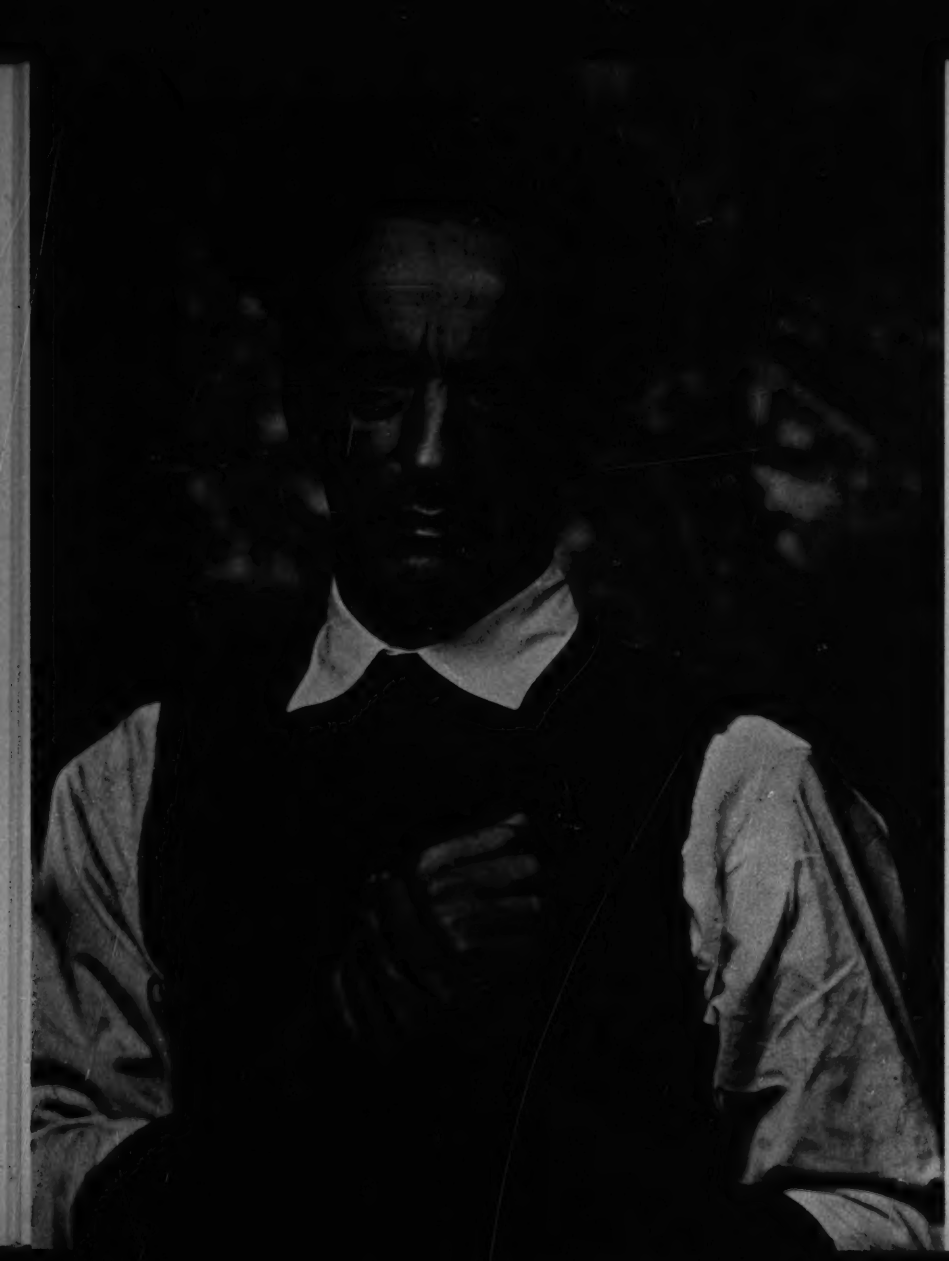


2 Composition with Blue and Yellow. 1960



3 Abstract Composition No. VII. 1958

4 Red Relief on White and Gray Ground. 1960



STERN

Jonasz Stern. Born in 1904 in Kalusz, Poland. Lives in Kraków.

Studied at the ACADEMY OF FINE ARTS in Kraków 1929–1934. Co-founded the avant guarde group KRAKOW PAINTERS. Taught painting and the graphic arts at the KRAKOW ACADEMY OF FINE ARTS and exhibited frequently with the KRAKOW GROUP throughout Poland. Participated in exhibitions of Polish art in Russia, Germany, Italy, Yugoslavia, Belgium, Danemark, Sweden, Holland and Switzerland.
His paintings are constructed from irregularly shaped bright or dark colored areas, and produce a stained glass effect.
Stern's work is included in museum collections in Amsterdam, Venice and all major museums in Poland as well as private collections throughout the world.

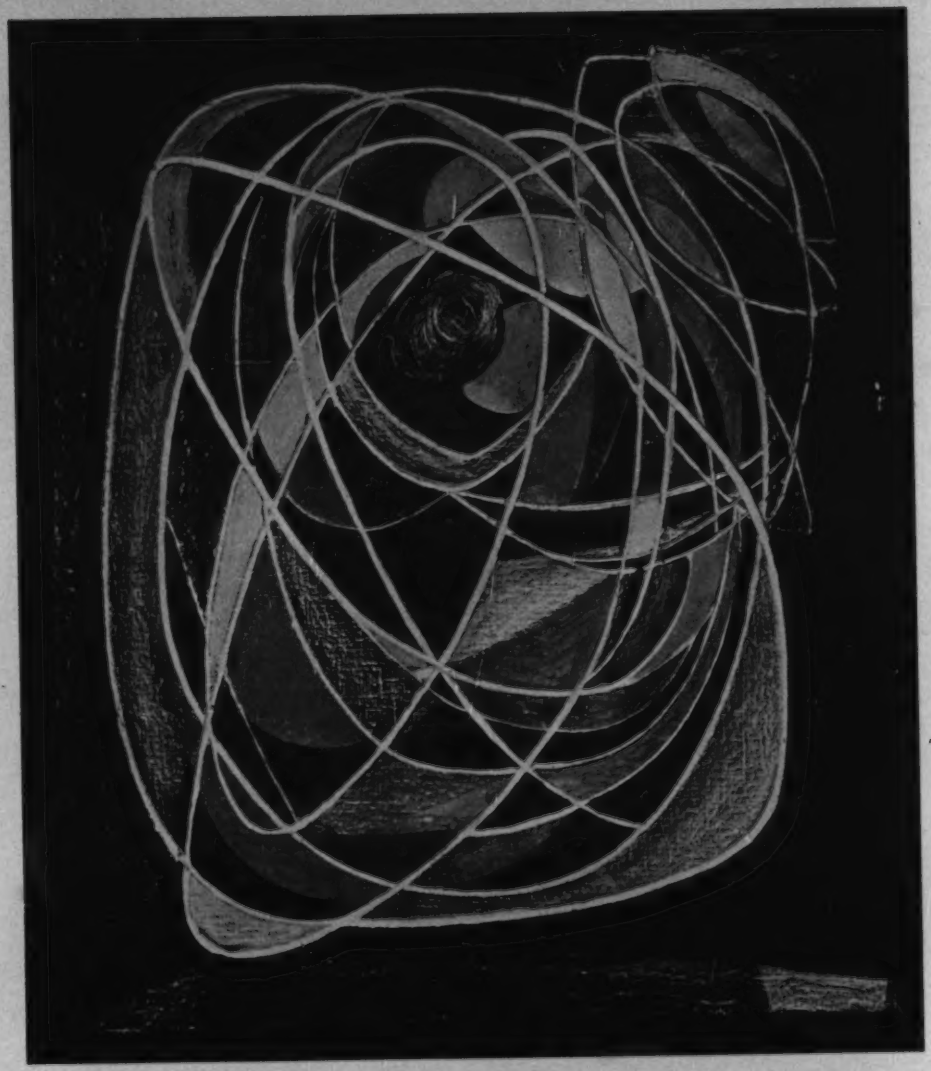
8 Composition 1955–56
Oil on canvas, 23 3/4 x 19 3/4"

9 Still Life, 1946
Oil on canvas, 29 3/8 x 27 1/4"

10 Composition. 1953–54
Oil on canvas, 39 1/4 x 30 1/2"

11 Composition. 1954
Oil on canvas, 39 1/4 x 31 1/4"

12 Red and Black. 1957
Oil on canvas, 31 x 67"



8 Composition.
1955/60

9 Still Life. 1946

10 Composition. 1953/54

11 Composition.
1954

LEBENSTEIN

Jan Lebenstein. Born 1930 in Brzesc Litewski, Poland. Lives in Paris.

Studied at the ACADEMY OF FINE ARTS, Warsaw and has been exhibiting since 1954. Was represented in all major exhibitions of Polish art at home and abroad. Was included in the DOKUMENTA II, KASSEL, the first PARIS BIENNALE and THE VIth BIENNALE in Sao Paulo 1959 as well as the SALON DE MAI, 1960. Was awarded the GRAND PRIX of the City of Paris during the Paris Biennale of 1959.

Lebenstein's vision is preoccupied exclusively with the human figure. He portrays it in countless variations; always as a disected, tortured figure, sometimes losing its very identity by becoming a pattern of somberly colored areas.

Lebenstein's work can be seen in Museums in Poland, Belgrad, Amsterdam, Venice, Paris, Stockholm, New York, San Francisco and most major private collections throughout Europe and the USA.

13 Axial Figure. 1960
Gouache on paper. 22½ x 16¾"

14 Axial Figure No. 76. 1960
Oil on canvas, 79 x 27½"
Collection: Mr. Joseph H. Hirschhorn

15 Axial Figure. 1960
Gouache on paper, 22½ x 16¾"

16 Axial Figure. 1959
Oil on canvas, 45⅜ x 31¾"

17 Axial Figure No. 54. 1960
Oil on canvas, 44 x 33"

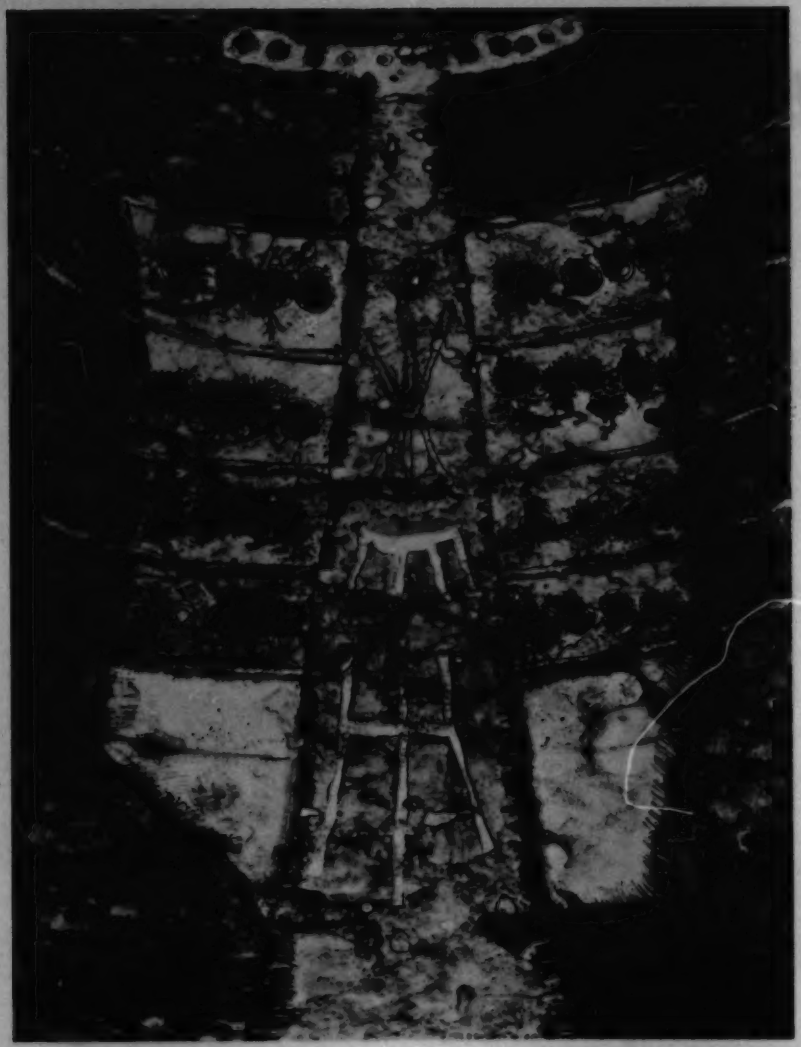
18 Axial Figure. 1960
Oil on canvas, 58½ x 26¾"

19 Axial Figure No. 55. 1960
Oil on canvas, 39⅜ x 31½"

20 Axial Figure. 1961
Gouache on paper, 27 x 27"
(Reproduced on cover)

13 Axial Figure.
1960

14 Axial Figure No. 76.
1960



15 Axial Figure.
1960

16 Axial Figure
1959

KIERZKOWSKI

Bronislaw Kierzkowski. Born 1924 in Lódz, Poland. Lives in Warsaw.

Studied under Wladyslaw Strzeminski at the SCHOOL OF FINE ARTS in Lódz, later in Sopot and Warsaw.
Began exhibiting in 1956 and had five one man exhibitions in Warsaw, Szczecin and Gdansk. Participated in all important group exhibitions in Poland. Was included in exhibitions of Polish art in Belgrad and Geneva and represented Poland in the first PARIS BIENNALE in 1959.
Kierzkowski's main preoccupation is the «textured composition» in which he builds up variously treated layers of cement and bits of found objects to a more or less high relief. His palette always gray, brown, and beige only ventures into color in his gouaches.
His paintings can be found in all major Polish museums and private collections in Europe and the USA.

21 Textured Composition No. 111. 1958
Painted cement, perforated metal and fiber, 20¾ x 28⅛"

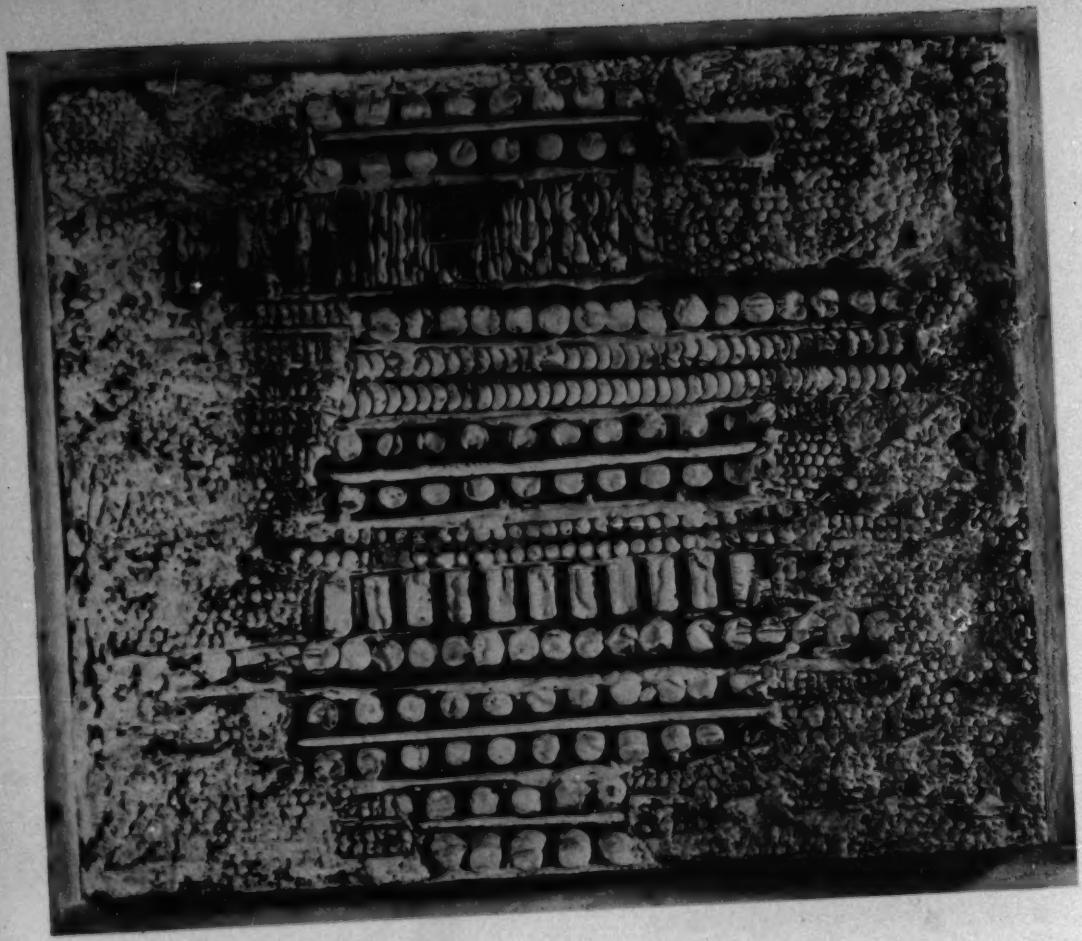
22 Textured Composition No. 91. 1959
Colored cement, iron and plastic, 18¼ x 17⅓"

23 Textured Composition No. 15. 1957
Tinted and white cement and copper, 12¾ x 15⅜"

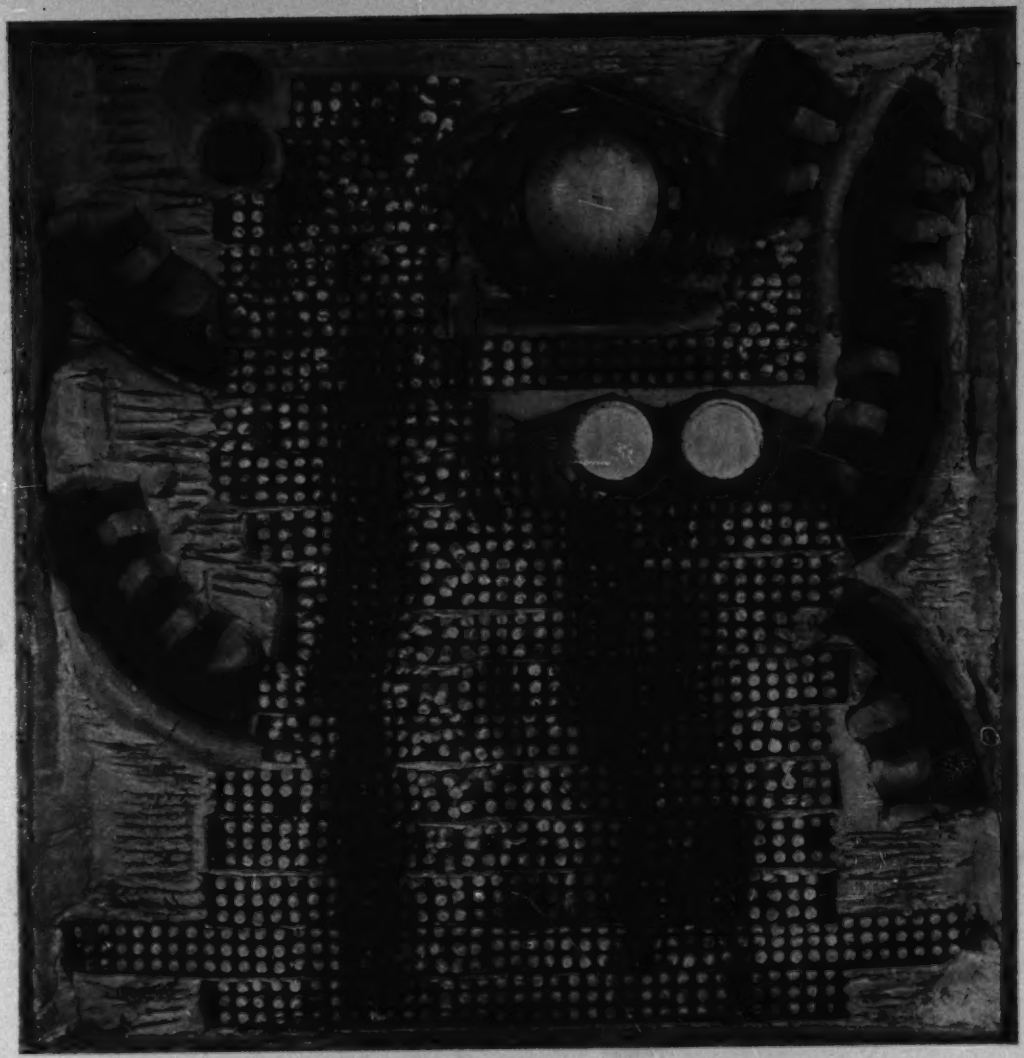
24 Textured Composition No. 402. 1959
Painted and tinted cement, iron and steel, 46¼ x 37½"

25 Textured Composition No. 404. 1960
Painters' putty, cord, oil and canvas, 51⅓ x 26"

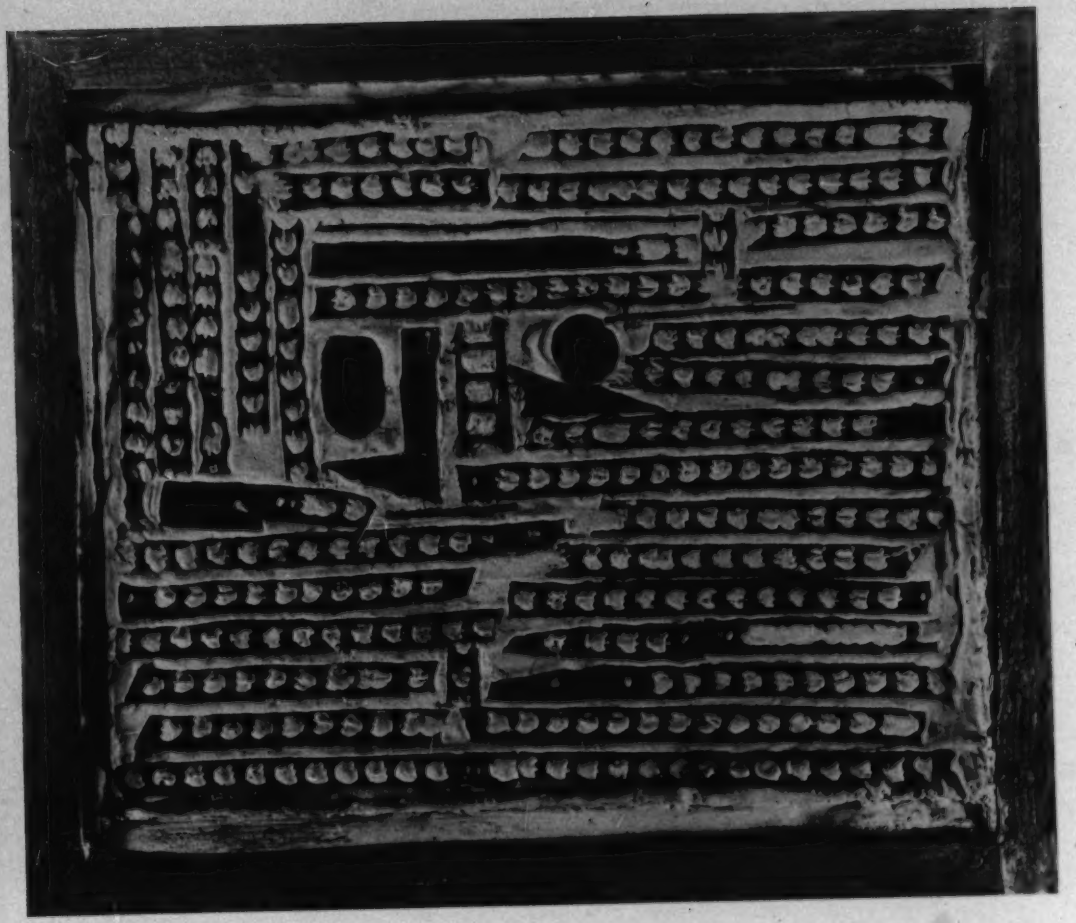
26 Textured Composition No. 33. 1957
Colored cement and wire mesh, 16¾ x 24⅞"



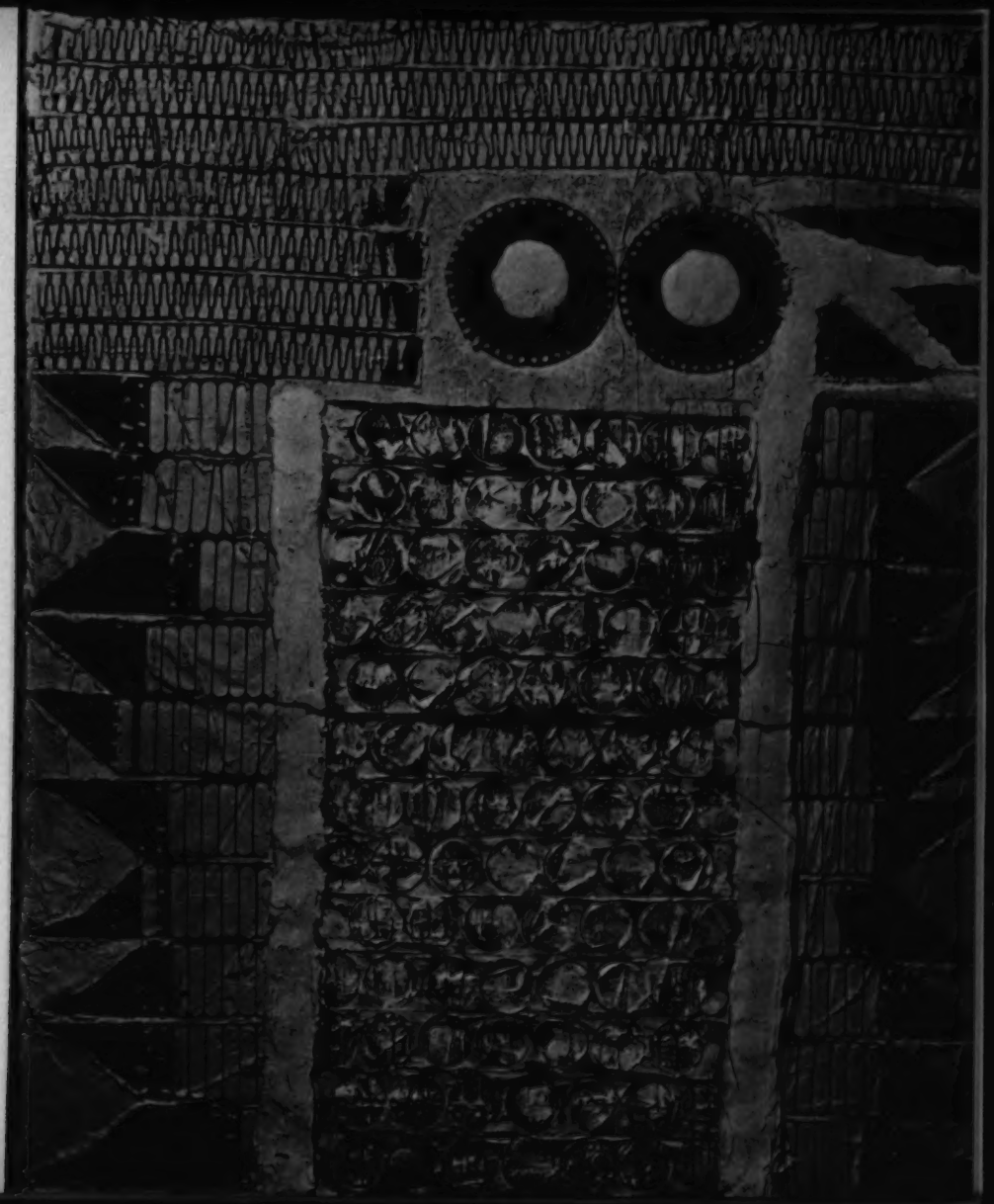
21 Textured Composition No. 111. 1958

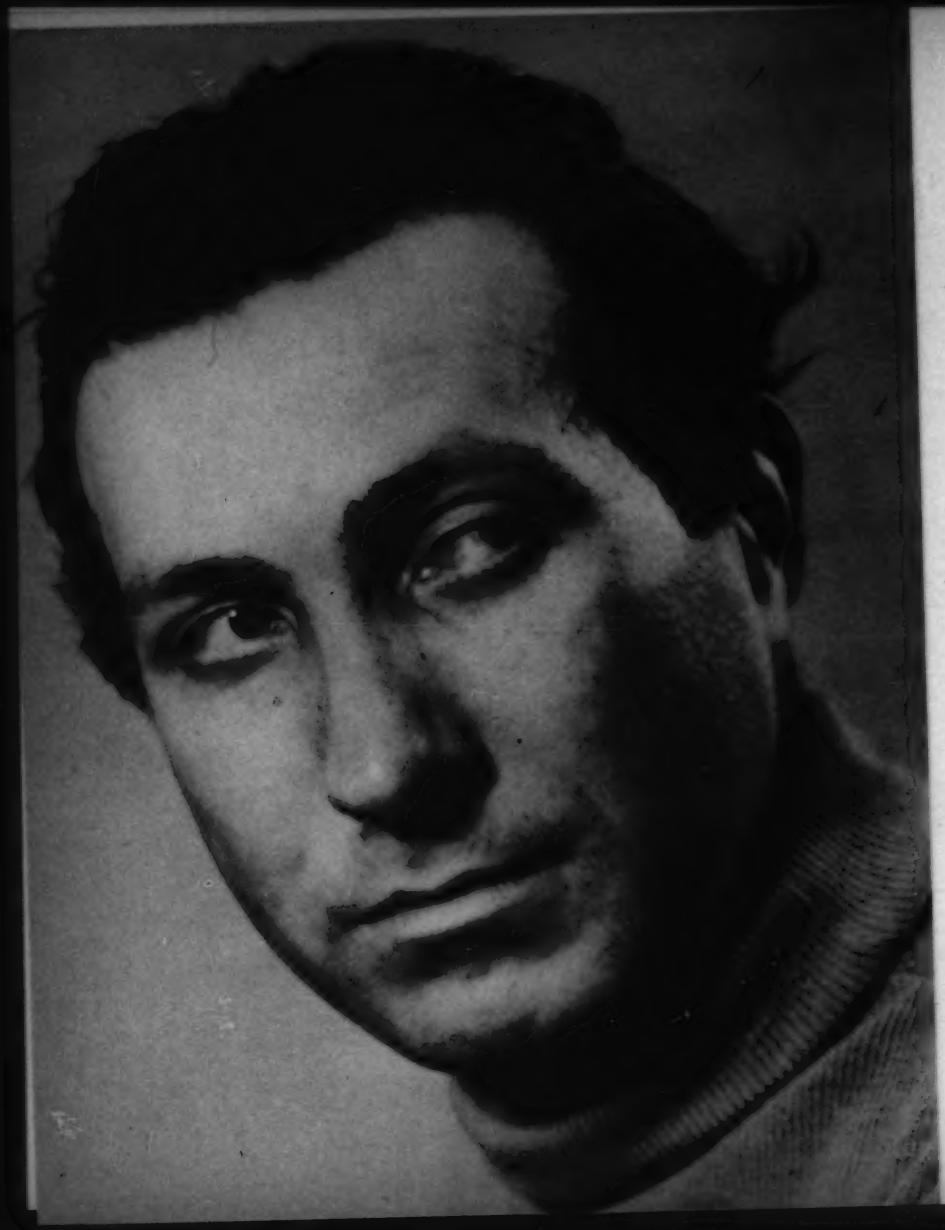


22 Textured Composition No. 91. 1959



23 Textured Composition No. 15. 1957





GIEROWSKI

Stephan Gierowski. Born 1925 in Czenstochowa, Poland. Lives in Warsaw.

Studied at the ACADEMY OF FINE ARTS, Kraków, 1945–48. Visited France, Yugoslavia, Austria, Germany and the USSR. Had four one-man exhibitions in Warsaw during the years 1957–59 and participated in many group exhibitions troughout Poland.
Was represented in most important exhibitions of Polish art abroad such as the exhibitions in Germany, Yugoslavia, Sweden, Holland, Danemark. Participated in the FIRST BIENNALE OF PAINTINGS IN PARIS, and the VIth BIENNALE IN SAO PAULO in 1959.
His monochromatic compositions echo the earthy tones of the Polish landscape.
Gierowski's work is included in museum collections in Kraków, Poznan, Wupperthal, Belgrad, etc. and in several private collections all over Europe and America.

27 Painting No. LVII. 1959
Oil on canvas, 35 1/2 x 26 1/2"

28 Painting No. L. 1958
Oil on canvas, 63 1/4 x 51"

29 Painting No. LXXXII. 1960
Oil on canvas, 39 1/4 x 52 3/4"

30 Painting No. LXXIV. 1959
Oil on canvas, 52 3/4 x 36 3/4"

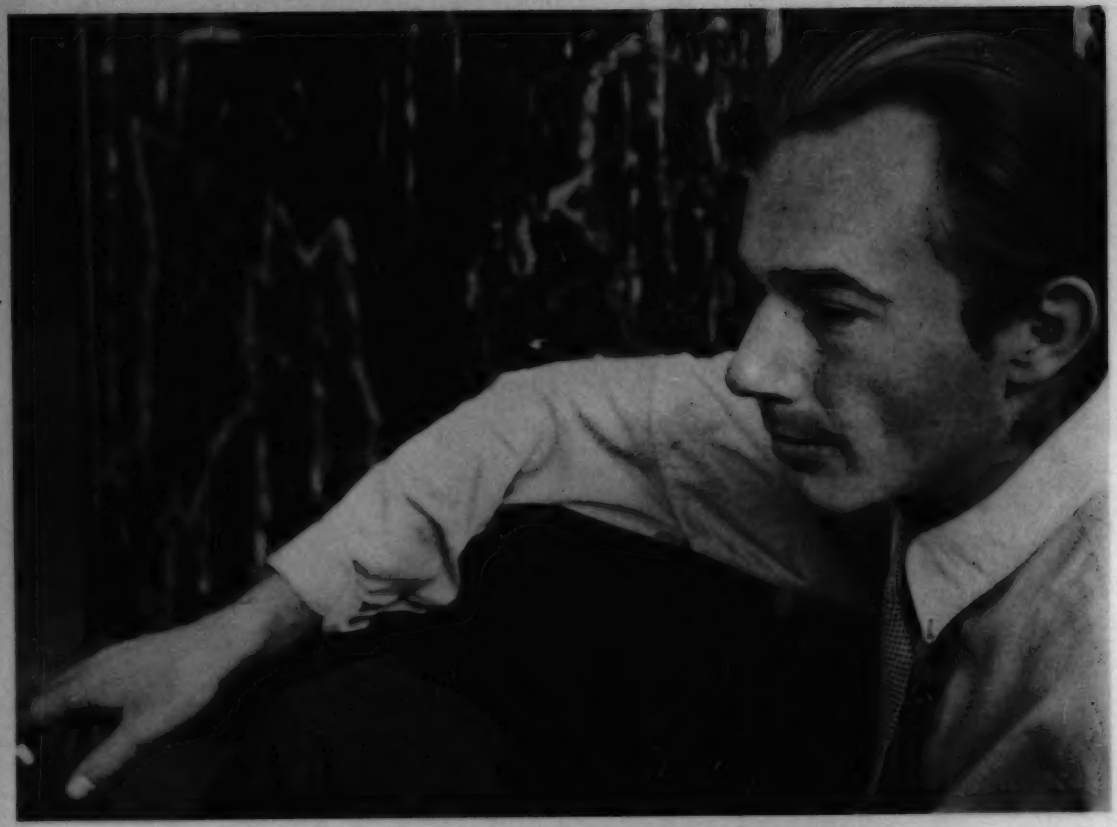
31 Painting No. LXXX. 1959
Oil on canvas, 24 3/8 x 33 1/2

27 Painting No. LVI
1959

28 Painting No. L.
1958

29 Painting No. LXXXII. 1960

30 Painting No. 74
1959



TCHÓRZEWSKI

Jerzy Tchórzewski. Born 1928 in Siedlce, Poland. Lives in Warsaw.

Studied at the ACADEMY OF FINE ARTS IN KRAKOW 1946–51 and has been exhibiting since 1948. Participated in all major exhibitions at home, especially of the KRAKOW GROUP which was reactivated after World War II. Had three one man shows and figured in exhibitions of Polish art in Germany, India, Belgium, Mexico, Switzerland, China, Japan, etc. Represented Poland in the FIRST INTERNATIONALE BIENNALE OF ART in Bruge 1958 and the FIFTH BIENNALE IN SAO PAULO, 1959. Had a one man show at the GALERIE FURSTENBERG in Paris in 1960. Tchórzewski's painting is eruptive, turbulent and deeply stirring.
His paintings are included in all major Polish museums and in numerous private collections in Europe and the USA.

32 Painting No. 60/7. 1960
Oil on canvas, 33⅜ x 41¼"

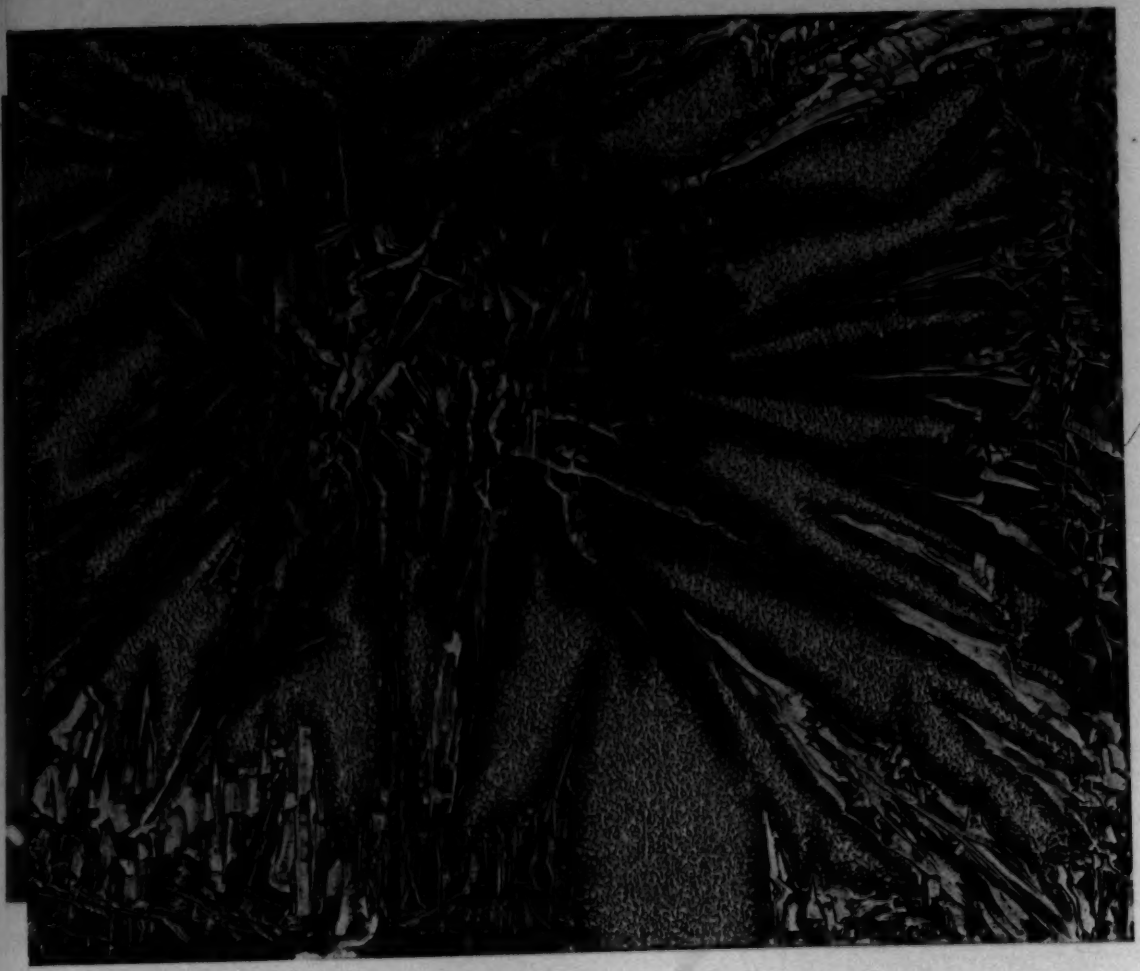
33 Painting No. 59/3. 1959
Oil on canvas, 52⅝ x 37⅜"

34 Painting No. 58/17. 1958
Oil on canvas, 52⅝ x 37"

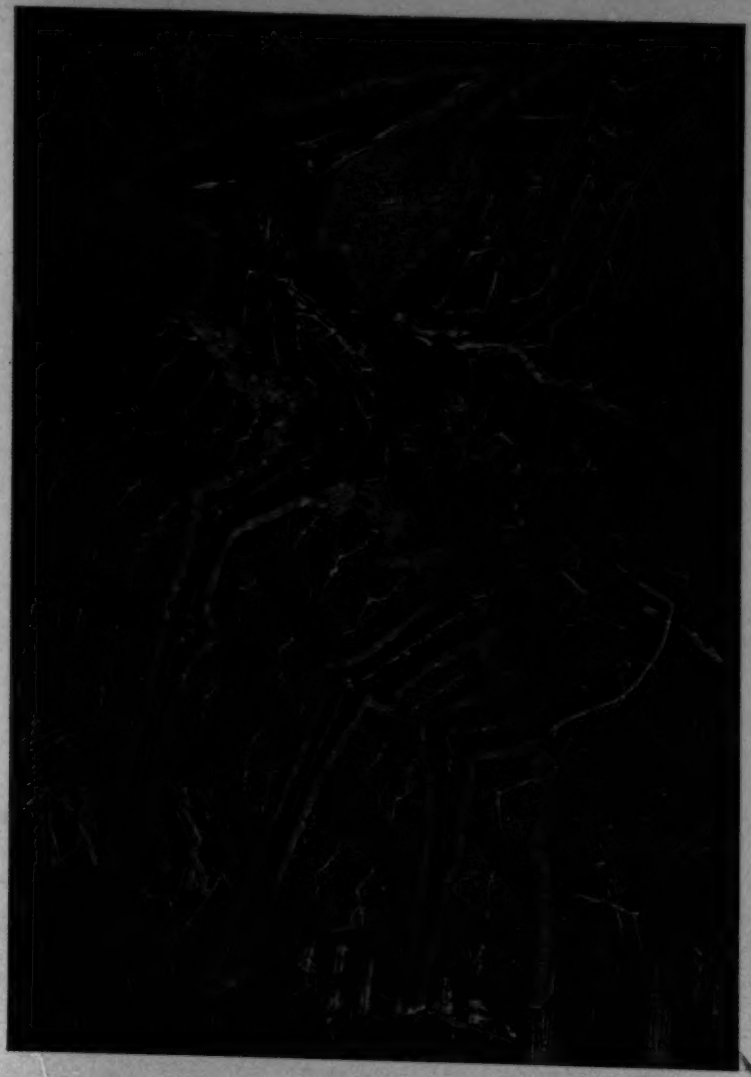
35 Painting No. 58/21. 1958
Oil on canvas, 52⅝ x 37⅜"

36 Painting No. 59/24. 1959
Oil on canvas, 76¾ x 53⅛"

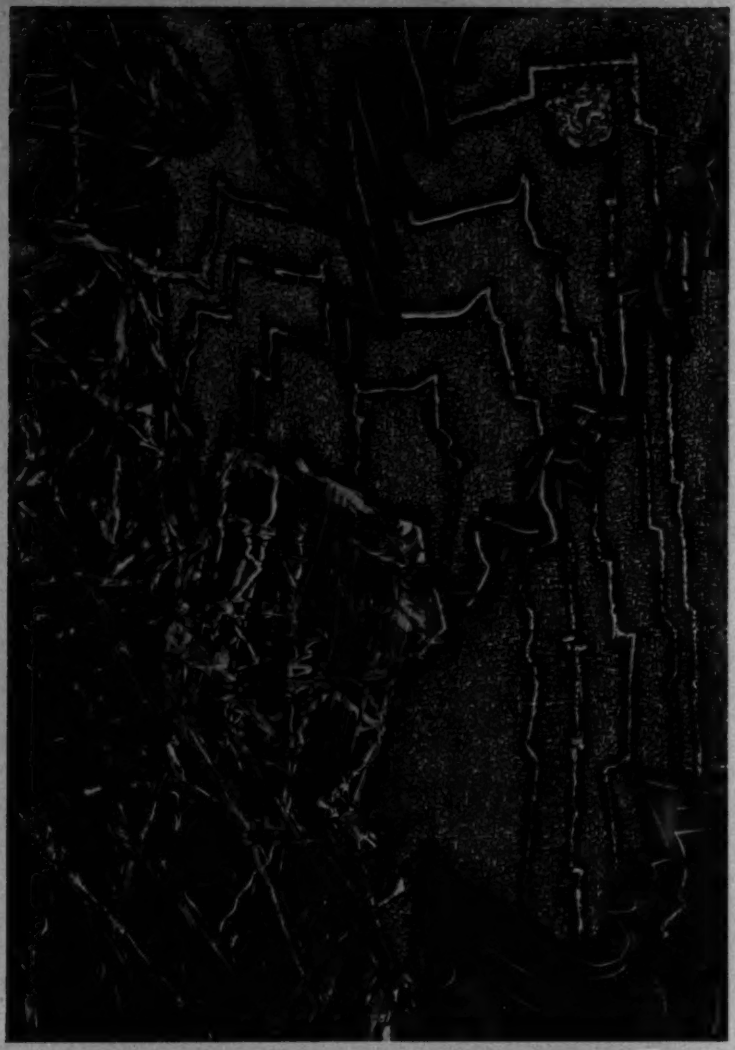
37 Painting No. 59/20. 1959
Oil on canvas, 25¼ x 19⅛"



32 Painting No. 60/7. 1960



33 Painting No. 59/3. 1959



34 Painting No. 58/17.
1958

35 Painting No. 58/21.
1959

Photographs: Otto Nelson